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*Amory W. Ellwood.*

HAND-BOOK

*Am. Inst.*

OF THE

*May 29, 1888.*

JOUY COLLECTION

OF

ANCIENT AND MODERN

Korean and Chinese

WORKS OF ART,



On Exhibition and Sale

AT THE ART GALLERY OF

EDWARD GREY,

20 EAST 17th STREET, NEW YORK,

(Between Union Square and Fifth Avenue.)

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1888.

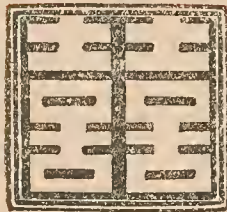






# KOREAN SYMBOLS.

*Sòng Hě.*



Great Happiness.  
(Double Joy.)

*Só Bòk.*



Long Life and  
Happiness.

## KOREAN TOKENS.

BRONZE.

Pierced to carry in the girdle.  
Struck, in the precincts of the Palace at Söul.

*Actual Size.*

King's Medal.



OBVERSE.



REVERSE.

Prince's Medal.



OBVERSE.



REVERSE.

For description, Vide No. 63, Pages 37-38.

✓  
1360  
186  
888  
BLRA

HAND-BOOK  
OF  
A UNIQUE COLLECTION  
OF  
Ancient and Modern  
Korean and Chinese  
Works of Art,

PROCURED IN KOREA DURING 1883-1886.

BY  
PIERRE L. JOUY,  
OF WASHINGTON, D. C.



WITH INTRODUCTIONS, NOTES AND DESCRIPTIONS BY

EDWARD GREY,

AUTHOR OF

“The Golden Lotus,” “A Captive of Love,” “Young Americans  
in Japan,” “The Wonderful City of Tokyo,” “The  
Bear Worshippers of Yezo,” “A Brief  
History of Japanese Bronze,” &c.

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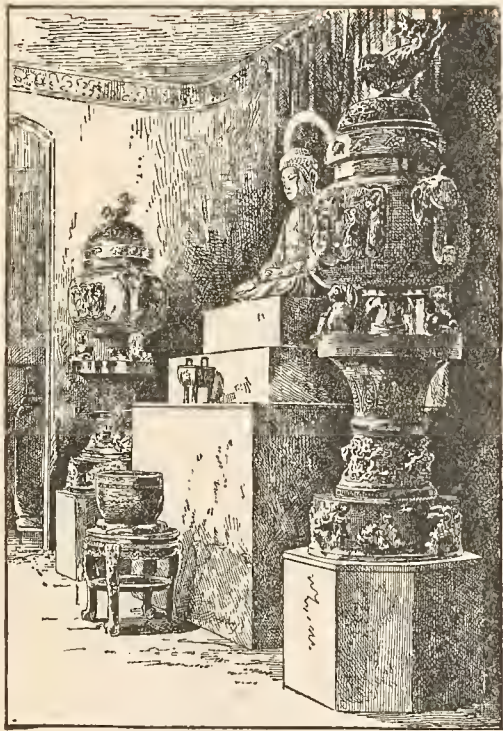
1888.

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1888,  
BY  
EDWARD GREEY.

PRESS OF  
BROWER BROTHERS,  
NEW YORK.



ION.



BRONZE BUDDHA.

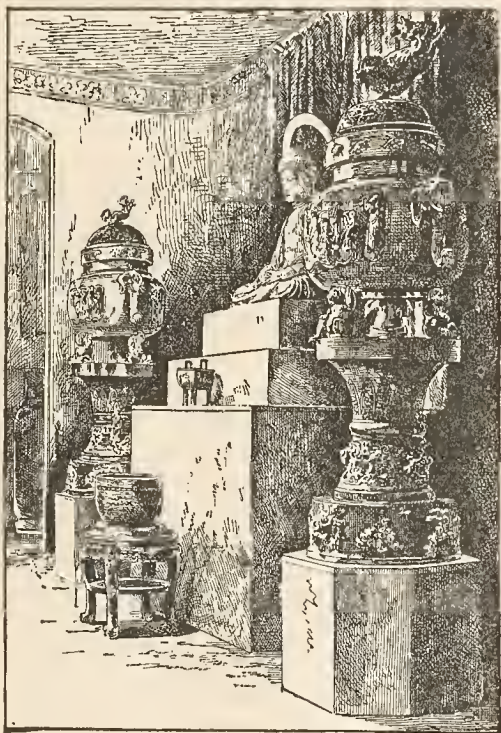
Cast in Japan, 1st Year Keian.  
(A. D. 1648.)

the awakening of the centuries, the opening, the ports, in May, 1883, few months since of an n," and the charming e created a demand for fortunately, is too often of the Far East, which, igh Korean," but are, eries.

ing a fellow passenger, of Peking" with Mr. mithsonian Institution. voyage, we had many and of mystery to both at an early date; Mr. as a collector of "the e treasured in its cities. , after patiently traver- apan, and making an collection, under diffi- t and naturalist could own responsibility, to

Lucius H. Foote arrived , to ratify the treaty t country, negotiated a eldt, U. S. N.





**BRONZE BUDDHA.**

Cast in Japan, 1st Year Keian.

(A. D. 1648.)



# ART GALLERY OF EDWARD GREEY.

(ESTABLISHED 1881.)

I beg to announce that I have lately received from China and Japan, many important additions to my stock of curios and works of art, interesting to connoisseurs and *unique for wedding and other presents*; they include—

## PORCELAINS.

Fine, single-color, and blue and white Chinese vases, old Imari and Hirado porcelain, Japanese and Korean pottery, etc.

## BRONZES.

The most magnificent pieces ever seen out of Japan. Gigantic lamps and fountains for conservatories and grounds. Ancient figures, and old and modern examples of Japanese and Chinese metal-work in the form of *Koro*, and vases. Silverware, etc.

Curious leather pouches, with exquisite metal fittings.

SWEET-TONED TEMPLE BELLS.

## IVORIES.

A large collection of beautifully carved figures, old Netsuke, etc.

## LACQUERS.

Fine examples in the form of boxes, inro, Yakunin hats, etc.

## ARMS.

A large collection of Japanese swords, dirks, spears and armor.

CHINESE CLOISONNE, CRYSTAL-BALLS,  
BROCADES,  
JAPANESE KAKEMONO, ETC.

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Collectors and connoisseurs desirous of obtaining rare and valuable specimens of Chinese, Japanese and Korean, Porcelain Pottery and Faience, can secure them from the Brinkley Collection, *in which there are no duplicates.*

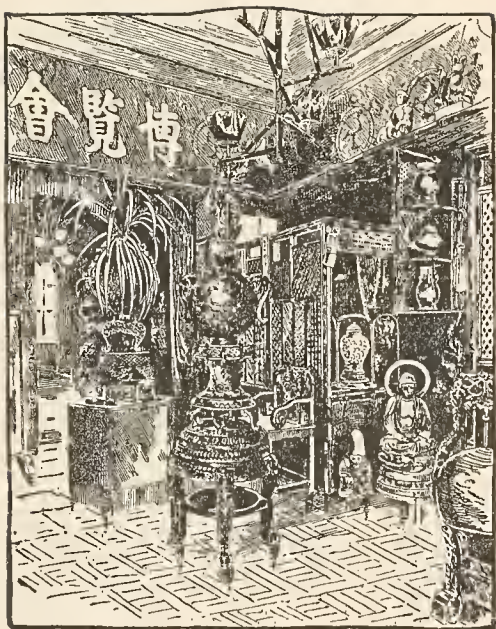
I have received from the executors of the late Mr. E. Hastings, a small but valuable collection of Japanese glazes, porcelain and pottery, bronzes, etc., which is now on sale here.

No. 20 EAST 17TH STREET, NEW YORK.

BET. UNION SQUARE AND FIFTH AVENUE.







20 EAST 17TH STREET, NEW YORK,  
BET. UNION SQUARE AND FIFTH AVENUE.



20 EAST 17TH STREET, NEW YORK,  
BET. UNION SQUARE AND FIFTH AVENUE.

PRESS OF  
BROWER BROTHERS,  
NEW YORK.

## INTRODUCTION.

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The great interest caused by the awakening of the Koreans from their sleep of three centuries, the opening, through our demands, of some of the ports, in May, 1883, and the arrival in Washington a few months since of an Embassy from "the Hermit Nation," and the charming "Chosön" of Percival Lowell, have created a demand for works of art from Korea, that, unfortunately, is too often met by specimens from other parts of the Far East, which, to the uninitiated, "are good enough Korean," but are, to the Connoisseur, worse than forgeries.

In 1881, I was fortunate in being a fellow passenger, en route to Japan, on S. S. "City of Peking" with Mr. Pierre L. Jouy, an attaché of the Smithsonian Institution. During our somewhat prolonged voyage, we had many conversations about Korea, then a land of mystery to both of us, and we planned to visit it, at an early date; Mr. Jouy as a naturalist and myself as a collector of "the wonderful works of art," said to be treasured in its cities.

I returned home, and my friend, after patiently traversing the length and breadth of Japan, and making an exceedingly valuable ornithological collection, under difficulties that only an ardent scientist and naturalist could overcome, determined, upon his own responsibility, to venture into the wilds of Chosön.

In the spring of 1883, General Lucius H. Foote arrived at Yokohama on his way to Korea, to ratify the treaty between the United States and that country, negotiated a year before by Admiral R. W. Shufeldt, U. S. N.

As the staff of our minister was exceedingly small, Mr. Jouy applied and obtained the appointment as special attaché ; he bearing all his own expenses.

After the ratification of the treaty, May, 1883, the minister acquired a residence in Söul, the capital, and Mr. Jouy was enabled to make frequent excursions into the surrounding country, and to begin the first scientific collection of birds, etc., made in it. These trips often extended twenty to thirty miles from the Capital, and to Chemulpo, the Port of the latter.

In November, he was granted the first passport issued to a foreigner for an overland journey to the south-eastern port, Fusan. He, accompanied by a fellow countryman, Mr. M. Willet, a resident of Kobe, Japan, made the trip of two hundred miles, collecting ornithological specimens, etc., by the way. No American or European had explored that part of the country, and, our travelers were as great objects of curiosity to the people as the latter were to the Americans. Fortunately no serious opposition was experienced.

Mr. Jouy spent two and a-half years in Fusan, during which he not only acquired a large number of specimens of zoological and archæological interest, but also secured the interesting objects described in this hand-book, and a magnificent collection of pre-historic pottery from the ancient mounds near Urusan and Taiku, cities of Kiung San Do, a series of which are now in our National Museum.

Before leaving Korea in July, 1886, he visited the port of Yuensan, on the east coast, and had the privilege of seeing something of Korean monastic life. He refers to this journey as more pleasant to think of than to experience.

During the time I spent with him on board the "City of Peking," in 1881, I urged him to secure specimens of ancient Korean bronze, pottery and porcelain; knowing that such objects would soon become exceedingly rare, and being also fully aware of the great value of specimens



procured by pioneer travelers before the Japanese curio-man and the foreign collector, after draining the country of its treasures, would have their demands supplied by forgeries or unauthenticated examples.

Upon his return he sent me his Korean bronzes, porcelain, etc., and the curious objects of official and domestic use, also a few pieces of pre-historic and later pottery, and some magnificent examples of old Chinese enamel and bronze, that he had secured during his travels.

The preparation of this hand-book is not altogether a commercial matter. I have enjoyed an opportunity—denied me, in not being able to visit Korea—in the privilege and pleasure of carefully examining the collections of this untiring scientist, and of thus acquiring knowledge that has thrown much light upon investigations made by me in India, China and Japan since 1853.

EDWARD GREEY.

20 EAST 17TH ST., NEW YORK,  
1888.

## ANCIENT BRONZES.

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The estimated dates of these interesting specimens are based, not only upon information obtained in Korea, but also by comparison with those attributed to similar objects, from India and Korea, I have seen in Japan. Great care has been taken to arrive at approximate correctness in each case, and the dates are under, rather than over estimated.

They show that many of the so-called Indian figures, treasured in Japanese temples, were probably made in Korea, for, without doubt, as far back as the beginning of the Christian era, the Koreans were masters of the art of bronze casting, and, during the eighth century, their priests introduced Buddhism and improved methods of working metals, etc., into Japan.

Although the Koreans never appear to have cast such gigantic images as the Yakushi and Dai Butsu at Nara, Japan, the former of which is attributed to their monk Giogi, and the completion of the latter to Kimimaro, a descendant of one of their artizans, they undoubtedly cast exquisite images of small size, long before the period assigned to the beautiful figures, Nos. 1-2 of this collection.

To-day, their arts have so degenerated, that beyond the inlaid iron-work, little of which is now made, and brass utensils for domestic use, nothing is produced in metal that we can term artistic. The probable reasons lie in the poverty of the people and their apathy towards \*Buddhism—or any other faith.

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\*Buddhism, established in Korea about 372, was, about 1400, succeeded by Confucianism. Since that time, the faith of Shaka appears to have been tolerated for political reasons.



**1.—Image of Buddha, standing. Korean Bronze.**

H.  $8\frac{1}{8}$  in.; Estimated date, 600–700.

Archaic in form. Drapery admirably treated, recalling Etruscan work. Metal, almost pure copper. Natural patina. Right hand is raised to chest. Left holding the Precious Jewel. Under the left foot is a square piece of bronze, by which the figure was set upright upon its pedestal, or on the altar. Right foot missing. Shows traces of having, at a remote time, been heavily gilded, by hammering plates of gold into the surface.

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1884.

**2.—Image of Buddha, standing. Korean Bronze. H.**

9 in. Estimated date, 700–800.

A superbly modeled figure, the form being exceedingly voluptuous. Left foot missing. Under the right is a square peg by which the image was secured upon its pedestal.

Natural patina. Hard bronze.

Has, at a remote time, been gilded, but the plates employed were more like thick gold-leaf than those used on No. 1.

*Native and foreign experts consider this a remarkable specimen.*

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1884.

**3.—Image, seated. Korean Bronze. H.  $5\frac{3}{8}$  in.; width of base,  $3\frac{3}{8}$  in. Estimated date, 1000–1100.**

The head is crowned, hair straight and details of costume, etc., purely Indian. On the back, level with the waist, are two sockets, probably for a scarf-like appendage. Right hand missing.

A copy of a very ancient figure brought from India *via* China. Natural patina. Almost pure copper.

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

- 4.—Image, seated. Korean Bronze. H.  $4\frac{1}{4}$  in.; length of base,  $2\frac{5}{8}$  in. Estimated date, 1300-1400.

Holds sacred jewel in its joined hands. Face and head badly worn.

Base and lower portion of the figure much more modern than the upper.

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

- 5.—Image, standing on inverted Lotus pedestal. Korean Bronze, heavily gilded. H.  $3\frac{1}{8}$  in.; Diam. of base,  $1\frac{1}{2}$  in. Estimated date, 1400-1500.

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

- 6.—Image, seated on double Lotus throne. Korean Bronze, heavily gilded. H.  $5\frac{5}{8}$  in.; width of base,  $3\frac{3}{8}$  in. Estimated date, 1400-1600.

Head is crowned, hair straight, bangles on arms, and all details purely Indian. A vessel for sacred water rests upon the joined fingers. In the base are three holes, by which it was secured to the altar.

*A copy of a very ancient figure brought from India.*

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

- 7.—Image of a Warrior. Korean Bronze. H.  $3\frac{1}{2}$  in. Estimated date, 1400-1600.

Probably carried on the person or an ornament for the costume.

*Appears to have once been buried.*

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

8.—Figure in Armor. Korean Bronze. H.  $3\frac{1}{8}$  in.

Estimated date, 1400–1600.

Has a sword in its right hand.

*Traces of having been buried.*

Obtained, from a Buddhist monastery, near Torai, Southern Korea, 1885.

9.—Incense-burner, globular vase supported by three figures. Lid pierced and surmounted by figure of Shishi (Sky-lion). Korean Bronze. H. with lid,  $4\frac{7}{8}$  in.; Diam. across handles,  $4\frac{1}{4}$  in. Estimated date, 1600–1700.

*Though the design, with the exception of the figure is Chinese, this is undoubtedly Korean.*

Obtained, in Söul, 1883.

10.—Vase, for flowers. Bulb-shaped, on a ring base, long neck with projecting Lion-head handles, and bulb-shaped neck. Korean Bronze. H.  $10\frac{3}{8}$  in.; D. of base,  $3\frac{5}{8}$  in.; G. D.  $5\frac{1}{4}$  in. Estimated date, 1600–1700.

Base and neck decorated with bands of incised decoration, in Chinese style.

Beautiful natural patina.

Obtained, in the Japanese Is. of \*Tsushima, in the Korean channel, 1885.

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\* This Island, once part of the Korean Territory, has during several centuries belonged to the Empire of Japan, of which it now forms a separate Province.

Many interesting objects of ancient Korean workmanship, are still treasured in Tsushima.

**11—Incense-burner, in the form of a Shishi. Korean Bronze.** H.  $6\frac{1}{2}$  in.; L. 8 in. Estimated date, 1600–1700.

Neck hinged, for reception of incense. Form, Chinese Dog of Fo, but mane differently treated.

Almost pure copper. Natural patina.

Obtained, in the Japanese Is. of Tsushima, in the Korean channel, 1885.

(*Vide : Note to No. 10.*)

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## INLAID IRON WORK.

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Korean inlaid metal work has, during many centuries, been highly valued in China and Japan, and some of it has found its way to India and Persia.

The decoration was made by incising the forms on the object with a rude graver, and beating pure silver into the interstices. The surface was then filed and polished. In the modern Japanese copies of this ware, the silver is used in the form of thread, and, except in the grooves cut for its reception, no traces of it are found on the surface of the object.

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**12.—Tobacco-box, (*Yeng-biung*) oblong, with brass handle and secret spring. Korean Iron, inlaid with silver.** H.  $2\frac{1}{8}$  in.; L.  $3\frac{5}{8}$  in.; W.  $2\frac{3}{8}$ . Date, 1600–1700.

Sides ornamented with archaic Chinese symbols of longevity, etc., enclosed in borders of simple fret. On the lid a conventionalized form of the Korean character, *Sô Bôk*, longevity and happiness.

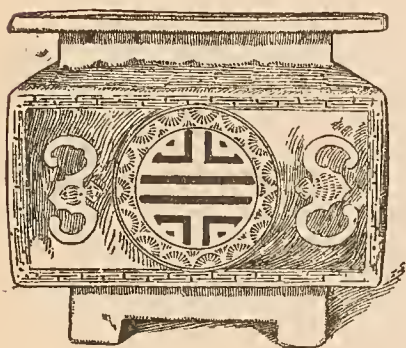
*An excellent specimen of old Korean work.  
Spring broken.*



These tobacco-boxes are only used by officials, and very wealthy persons. They are carried by a special attendant whose duty is to fill and light his master's pipe.

Obtained, in Söul, 1883.

- 13.—Fire-box; i. e., Portable stove for warming the hands or keeping fire for pipes, etc. Korean Iron, inlaid with silver. Brass handles and lining of mouth. H.  $5\frac{1}{2}$  in.; square,  $5\frac{7}{8}$  in. Date, 1700–1800.



Ornamented on back and front with conventionalized Korean character, *Sö Bök*, longevity and happiness; and conventionalized forms of bats—also emblems of longevity—in a border of incised fret-work. The bats are repeated on each side of the brass handles, by which the fire-box was carried from place to place.

*Traces of silver having been hammered over the entire surface, can be seen on the sides of this specimen.*

Obtained, in Söul, 1883.

- 14.—Tobacco-box, oblong, with brass handle and secret spring. Korean Iron, inlaid with silver. H. 3 in.; L.  $5\frac{1}{4}$  in.; W.  $3\frac{3}{4}$  in. Date, 1800–50.

Sides ornamented with curious fret, in silver. In the centre of the lid is the Korean character *Sö Bök*, longevity and happiness, surrounded by a circle of fret. The other space on lid being filled by a similar design to that of the sides.

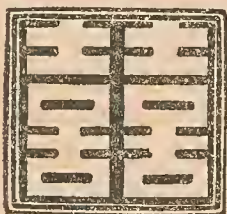
The box is opened by pressing the knob, towards the lid; and employing the handle as a fulcrum.

Used only by officials. Vide, No. 12.

Obtained, in Söul, 1883.



- 15.—Tobacco-box, circular. Korean Iron, inlaid with silver and lacquered in reserved spaces. H. with lid,  $2\frac{3}{4}$  in.; D. 4 in. Date, 1750-1800.



Sides ornamented with archaic inlaid figures of bamboo, pine tree and storks, tree-peony, plum tree and bats—emblems of longevity. Lid with the Korean character, *Sōng Hē*, great joy, and bats. All the decorations being hammered into incised spaces, as in Nos. 12, 13 and 14.

The brown lacquer upon this box shows the inferiority of Korean to Japanese lac.

Obtained, in Söul, 1883.

- 16.—Sword, in carved wood scabbard, mounted with copper-gilt fittings. Korean. L.  $25\frac{1}{2}$  in.; L. of blade,  $17\frac{1}{4}$  in. Date, 1600-1700.

The scabbard is of hard wood, beautifully carved and pierced. Subject of ornamentation—stork, pine-tree, bamboo, fungus, tortoise, deer and other emblems of longevity.

The guard is carved into an archaic representation of a turtle.

The shape, both of blade, hilt, and scabbard is Chinese. It has a spring, in the hilt, to hold the scabbard in place—never found in a Japanese sword.

The blade is quite inferior to those of the Japanese.

*This weapon was used by a Court attendant, and is an excellent example of a Korean sword of the 17th Century.*

Obtained, in Söul, 1883.

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## PRE-HISTORIC POTTERY.

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Mortuary Vessels found in ancient graves in Southern Korea. Estimated date, 1-700.



While the material and technique of these relics are crude, many of them are very graceful in form. They show marks of having been cast upon a wheel, and some of them were made in sections.

These vessels, filled with offerings to the dead, were arranged about the body, and, together with objects of bronze, gold and silver, and stone implements and ornaments, interred with it. Similar specimens, to many of which greater antiquity is attributed, are found in ancient mounds and graves in Japan.

There is little doubt that the Koreans introduced the art of making pottery into Japan, and that they had produced it long before they taught its mysteries to their, then, less artistic neighbors.

The desecration of ancestral tombs, being a capital offence, specimens like these are not easily obtained.



- 17.—Mortuary Vessel, with cover. Pierced base.  
Korean Pottery. H. with cover,  $9\frac{7}{8}$  in.;  
G. D. 6 in.; D. of base,  $4\frac{3}{8}$  in. Estimated  
date, 1-700.

Hard slate-colored *pâte*, made in four sections. Decoration, incised lines about the neck. Square sections cut in base. Lid surmounted by a knob. Unglazed. Fractured. When found, was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the vicinity of the ancient city of \* Urusan, Southern Korea, 1885.

**18.—Mortuary Vessel, without cover, Pierced base.**

**Korean Pottery.** H.  $6\frac{3}{4}$  in. ; D. of base,  $4\frac{1}{8}$  in. Estimated date, 1-700.

Hard slate-colored *pâte*. Made in two sections. Decorated with incised and raised lines above centre. Four, square sections, cut in base. Unglazed, but has vitreous patches upon it. Fractured. When found was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the vicinity of Taiku, capital of the Province of Kiung San Do, one of the most ancient and important cities of Southern Korea, 1885.

**19.—Mortuary Vessel, with handle. Korean Pottery.**

H. 5 in.; G. D.  $5\frac{1}{8}$  in.; D. of base,  $2\frac{1}{2}$  in. Estimated date, 1-700.

Hard, slate-colored *pâte*, in one piece, handle added. Undecorated and unglazed. Fractured.

Exceedingly interesting specimen. Resembles ancient Mexican ware described by Mr. Wm. H. Holmes of the Bureau of Ethnology, Washington, D. C.

When found was filled with yellow earth.

Obtained, from the ancient city of Urusan, Southern Korea, 1885.

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\* Now a place of small importance. Was the scene of the last stand of the Japanese in their invasion of 1596-7.

Remains of ancient, ruined cities and defences are common in all parts of Korea. The present size of a place is no criterion of its former grandeur or importance.

20.—Mortuary Vessel. Solid base. Korean Pottery.

H.  $2\frac{1}{4}$  in.; G. D.  $2\frac{3}{4}$  in.; D. of base,  $1\frac{5}{8}$  in.

Estimated date, 1-700.

Hard, slate-colored *pâte*, solid. Undecorated and unglazed. Perfect.

When found, was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the ancient city of Urusan, Southern Korea, 1885.



24.

22.

21.

23.

21.—Mortuary Vessel, with handles and cover.

Pierced base. Korean Pottery. H. with

cover, 6 in.; G. D. 5 in.; D. of base,  $3\frac{7}{8}$  in.

Estimated date, 1-700.

Hard, slate-colored *pâte* made in two parts, handles attached. Base cut in five sections. Lid surmounted by small knob. Upper part of vessel decorated with two bands of incised scroll work and three ridges. Unglazed. Fractured. When found was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the vicinity of the ancient city of \*Kin-kai or Kunhai on banks of River Nak-Tong, South Eastern Korea, 1885.

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\* Now a town of little consequence. The country, surrounding it, is dotted with ancient mounds and graves.

- 22.—Mortuary Vessel, without cover. High, pierced base. Korean Pottery. H.  $4\frac{1}{2}$  in.; G. D. 5 in.; D. of base,  $3\frac{5}{8}$  in. Estimated date, 1-700.

Hard, slate-colored *pâte*, made in two sections. Undecorated and unglazed. Three upper and three lower, oblong, apertures cut in base. Perfect. When found was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the ancient city of Urusan, Southern Korea, 1885.

- 23.—Mortuary Vessel, without cover. Pierced base. Korean Pottery. H.  $3\frac{1}{8}$  in.; G. D.  $4\frac{3}{4}$  in.; D. of base,  $3\frac{3}{8}$  in. Estimated date, 1-700.

Hard, slate-colored *pâte*, made in two parts. Undecorated and unglazed. Three, oblong, apertures cut in base. When found was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the ancient city of Urusan, Southern Korea, 1884.

- 24.—Mortuary Vessel, without cover. Pierced base. Korean Pottery. H.  $2\frac{1}{2}$  in.; G. D.  $4\frac{3}{4}$  in.; D. of base,  $3\frac{1}{4}$  in. Date, A. D., 1-700.

Hard, slate-colored *pâte*. Two circular holes cut in base. Vitreous patches, like glaze, inside rim and in places on base. Perfect.

When found was filled with yellow earth.

*No indication as to its former contents.*

Obtained, from the ancient city of Urusan, Southern Korea, 1885.

## STONE OBJECTS.

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- 25.—Cooking pot. Bowl-shaped, with wide rim, raised on outer edge. Korean stone. H.  $3\frac{1}{4}$  in.; D.  $8\frac{1}{2}$  in. Estimated date, 1710–1800.

*This form was used in very ancient times.*

The central cavity is about  $4\frac{1}{2}$  in. in diameter, and  $2\frac{1}{2}$  deep. Rim about  $2\frac{1}{2}$  in. wide, slopes inward, so that the gravy of meat broiled upon it would run into the centre, in which vegetables were cooked.

Very curious object.

Obtained, in Söul, 1883.

- 26.—Image of Buddha, on pedestal. Korean stone, Figure heavily gilt. Base painted red. Height,  $13\frac{1}{2}$  in.; D. of base,  $7\frac{1}{2}$  in. Estimated date, 1750–1800.

Curious form of Buddha. Indian type. Made of an exceedingly soft stone.

Obtained, from a monastery near Torai, Southern Korea, 1885.

- 27.—Tobacco-box, with cover, circular. Korean Figure-stone. Made in Söul. H.  $3\frac{1}{2}$  in.; D.  $4\frac{4}{5}$  in. Date, 1880–84.

Made from a solid piece of *argalmatolite*. Turned on a wheel that only made half a revolution of a circle. Surface polished with oil and stone-dust.

This form of *argalmatolite* is found in China and Korea. It is used for making official seals and for all purposes where we employ marble. When first quarried it is as soft as chalk.

Obtained, in Fusan, south-eastern port of Korea, 1884.



28.—Tobacco-box, with cover, oblong. Korean Figure-stone. Made in Söul. H.  $3\frac{3}{4}$  in.; Side,  $4\frac{1}{5} \times 3\frac{2}{5}$  in, Date, 1880-84.

Made, in sections, of *argalmatolite*, and united with a cement of stone-dust and vegetable oil; which is used to fill fissures in the stone. Surface polished with oil and stone-dust.

For description of this *argalmatolite* Vide No. 27.

Obtained, in Fusan, south-eastern port of Korea, 1884.

29.—Hat-ornament of a Korean General. Bird. Mounted in copper-gilt. Korean Jade. Made in Söul. H. of bird,  $1\frac{4}{5}$  in.; H. with mount  $2\frac{1}{6}$  in.; D. of mount,  $1\frac{2}{5}$  in. Date, 1800-83.

The bird is a conventionalized form of Phoenix (Ch. *Feng-hwang*, Japanese *Ho*,) the symbol of male and female influences in nature.

This Korean form is a very curious specimen of native cutting. Hat-buttons, of spherical form, of coral, crystal and jade, are worn by Chinese officials.

The mounting is decorated with bats. These, like the *Ho*, are emblems of longevity.

Obtained, in Söul, 1883.

30.—Writing-brush, for inscribing large characters. Korean Jade. Made in Söul. L. without brush,  $7\frac{1}{2}$  in. Date, 1800-83.

Stem, of pale green, mottled jade, incised decoration of fret, gilded. Floral design in two places to cover flaw. Cup, holding the brush, of deep olive colored jade.

Obtained, in Söul, 1883.



31.—Water-dropper, for stone on which writing-ink is rubbed. Archaic figure of a frog. Korean Marble. Made in Söul. H.  $1\frac{8}{10}$  in.; L.  $2\frac{1}{2}$  in. Date, 1880-83.

White Marble.

Hollowed so as to contain a supply of water, and plugged, under base, with the fragment cut out in the operation.

The flow of water upon the ink stone is regulated by pressing the fore finger upon the hole drilled in the center of the back.

Obtained, in Söul, 1883.

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## ANCIENT POTTERY.

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These specimens are exceedingly interesting as prototypes of Japanese Yatsushiro and similar wares.

The decoration was produced in a very primitive but artistic manner, by incising the ware and filling the patterns with pipe-clay, which the glazing incorporated with the *pâte*.

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32.—Bowl, archaic shape. Korean Pottery. H. 3 in.; D. of rim,  $6\frac{5}{8}$  in.; D. of base, 2 in. Date, 700-900.

Gray *pâte*, covered with a thick, dull, olive-colored crazed glaze. Edges broken.

*Has been buried for a long time, probably as a mortuary vessel.*

An early example of glazed ware.

Obtained, from Torai, 1885.

33.—Bowl. Korean Pottery. H.  $2\frac{1}{2}$  in.; D. of rim, 7 in.; D. of base,  $2\frac{3}{8}$  in. Date, 1000-1100.

Light red *pâte*, incised, inside, with characters and circular lines. Thin glaze. Fractured and repaired.

*Has been buried. Probably a mortuary vessel.*

An early example of this form of decoration.

Obtained, from Torai, 1885.

34.—Bottle. Korean Pottery. H.  $1\frac{3}{4}$  in.; G. D.  $2\frac{5}{8}$  in.; D. of base,  $1\frac{5}{8}$  in.; Date, 1100-1200.

Heavy Pottery, covered inside and out with bluish olive, crazed glaze, over incised designs filled with pipe-clay.

*Has been buried. Probably a mortuary vessel.*

Obtained, from Torai, 1885.

35.—Incense-burner, without cover, on high-foot. Korean Faience. H.  $4\frac{1}{4}$  in.; D. of rim,  $5\frac{5}{8}$ ; D. of base, 4 in. Date, 1000-1100.

Exceedingly curious form, a bowl set in a bowl, the outer pierced in triangular sections, has four holes, through which cords were passed. Decorated with incised lines, covered with a coarse, bluish glaze.

Obtained, from Torai, 1885.

36.—Bowl. Korean Faience. H.  $2\frac{5}{8}$  in.; D. of rim,  $6\frac{5}{8}$  in.; D. of base,  $2\frac{1}{8}$  in. Date, 1400-1500.

Coarse, close gray *pâte*. Base covered with kiln sand. Decorated, under glaze, with archaic flower and a line, inside and outside rim, covered with a thin, bluish glaze, similar to that used in China during the *Chow* dynasty (951-59.)

Obtained, from Torai, 1885.

37.—Tea-bowl. Korean Faience. H.  $2\frac{3}{8}$  in.; D. of rim, 5 in.; D. of base,  $2\frac{3}{8}$  in. Date, 1580-90.

Heavy, close *pâte*, encaustic fret on outer rim. Exquisitely soft, ecru glaze. Dipped in an inverted position, base unglazed. Fractured and repaired.

Obtained, from Torai, 1885.

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## ANCIENT PORCELAIN.

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The Koreans made three varieties of this ware, viz :

**Ivory-white Porcelain.** "A beautiful translucent *pâte*, sometimes showing a rosy tint and, with the exception of a few incised ideographs, flowers or diapers, generally without decoration."

Made between 1300-1500.

Specimens of this rare and beautiful ware are generally confounded with Chinese ivory-white.

**White Porcelain.** Images, of this substance, show great skill in modeling. The *pâte* is white and glaze thin. Cups, bowls and other vessels, are archaic in form and often covered with the heavy bluish glaze used on faience. It is difficult, without employing a drill, to determine the nature of the *pâte*. Vide. Nos. 38-41.

Made between 1600-1700.

**Decorated Porcelain.** Easily mistaken for old Imari or Kutani. The Korean specimens may be known by the imprint, on the base, of the fabric upon which it was modeled or dried. It is decorated with colored enamels, over the glaze. Vide. No. 42.

Made between 1650-1700.

The manufacture of porcelain received its first blow during the civil wars that began about 1400, and were ended by the Japanese invasion 1597. Some fine specimens of ivory-white were made during the latter part of that period, and white and decorated porcelain, like examples Nos. 38-42, were manufactured as late as 1700, after which the art appears to have fallen into desuetude.

In 1883, when certain Korean ports were open to foreigners, the manufacture of porcelain was an unknown art in the land once so famous for it. During 1881-2, the King sent experts to Japan "to learn the processes of making porcelain." Upon their return they established a kiln at Söul.

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**38.—Stamp, for Cakes. Korean Porcelain.** H.  $1\frac{7}{8}$  in.; D. of top, 3 in.; D. of base,  $1\frac{7}{8}$  in. Date, 1600-1650.

Fine *pâte*, covered with a heavy greenish glaze. A hole has been drilled in the base to accommodate a cord by which it was suspended. The Chinese use porcelain stamps for marking New Year's Cakes with a red pigment. The design is probably intended to represent the rays of the sun. The centre strongly resembles the bit of a Japanese horse, used as the *mon* or crest of Shimazu Yoshî, Daimio of Satsuma, who led a division of the army that invaded Korea, 1596-7.

Obtained, from Torai, 1885.

**39.—Bowl. Korean Faience.** H.  $3\frac{1}{8}$  in.; D. of rim,  $5\frac{1}{2}$  in.; D. of base,  $2\frac{1}{4}$  in. Date, 1600-1700.

Very hard, fine, cream-colored *pâte*, covered with a smooth, translucent glaze, curiously crackled; the reticulations being colored brown, under the glaze. Decoration *Kiri-mon*, in blue under the glaze. This *mon* is the private crest of the Emperor of Japan and was the *mon* of the Daimio of Tsushima.



For some years after the invasion, the Koreans sent an annual embassy to Tsushima with presents of pottery, porcelain, etc. These objects were always decorated with the crest of the Lord of the Island Province.

Obtained, in Tsushima, Strait of Korea, 1884.

- 40.—Bowl. Korean Porcelain. H. 2 in.; D. of rim,  $5\frac{1}{2}$  in.; D. of base,  $2\frac{5}{8}$  in. Date, 1400-1500.

Fine *pâte*, covered with a very heavy greenish, crackled glaze; exactly like that used on faience.

Stoved, in an inverted position, upon nine spurs.

Obtained, from Torai, 1885.

- 41.—Sweetmeat-dish, on high, octagonal foot. Korean Porcelain. H.  $2\frac{3}{4}$  in.; D. of top,  $5\frac{1}{8}$  in.; D. of base,  $2\frac{3}{4}$  in. Date, 1400-1500.

Fine *pâte*. Base cut into irregular octagonal form, with a very sharp instrument. Covered with a heavy, pale, celadon glaze.

Obtained, from Torai, 1885.

- 42.—Water-dropper, for ink-stone, in the form of a basket-work cage, surmounted by a bird and whistle. Korean Porcelain. H.  $3\frac{1}{2}$  in.; D. of base,  $2\frac{1}{8}$  in. Date, 1600-50.

Fine *pâte*, opaque, white glaze, decorated with green, red and black enamels.

Under the base is the imprint of the fabric upon which it was modeled.

Obtained, in Söul, 1883.



43.—Tablet or palette, in three divisions, for mixing water-colors, etc. Korean Porcelain. H.  $\frac{5}{8}$  in.; Side,  $6\frac{1}{8} \times 4\frac{3}{4}$  in. Date, 1883.

*Pâte* rough and poorly finished, showing lack of technique. Heavy bluish glaze. Chinese form. Obtained, in Söul, 1883.

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## PAINTINGS.

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The hanging-pictures, Nos. 44-5, from the interior of Southern Korea, are typical examples of the decorations upon walls and screens, made since the last invasion of the Japanese, 1596-7: which resulted in the degeneration of all forms of art.

Our greatest authorities upon the subject of Chinese and Japanese paintings—Prof. Ernest F. Fenollosa and Dr. William Anderson—have, up to the present, been unable to give us much information upon the productions of the Korean artists. The hanging-pictures and album of sketches procured by Mr. Jouy, are standards by which we can compare future examples attributed to the Koreans of the present century. They have probably produced little better work since 1598.

- 44.—Kurim (hanging-picture). Korean. Width, 28 in.; L. 46 in. Date, 1750-1850.

Spirited representation of a tiger and pine-tree. Technical treatment differs from that of either Chinese or Japanese artists of last and present century. Painted upon one sheet of thin paper, backed with several thicknesses of old MSS. Sticks covered with green paper. Picture suspended from iron-rings, in ends of upper stick. Cord, of twisted paper.

Obtained, from interior of Southern Korea, 1883.

- 45.—Kurim (hanging-picture). Korean. W. 28 in.; L. 46 in. Date, 1700-1850.

Spirited representation of dragon in clouds. Vide No. 44.

Obtained, from interior of Southern Korea, 1883.

- 46.—Kurim (hanging-picture). Korean. W.  $18\frac{3}{4}$  in.; L. 72 in. Date, 1800-80.

Subject: Three Chinese sages and attendants. Painted upon thin Korean silk. Mounted in Chinese and Japanese fashion with silk *futai* and ivory ends to *jiku* (lower stick).

Signed, (Japanese sound of Chinese characters,) *Go-ün Shizan*. Lit., I am called Shi-zan (poet-mountain). Technique, thoroughly Korean, a combination of Chinese and Japanese, exceedingly interesting to students.

Obtained, in Fusan, 1885.

- 47.—Album of Paintings and Poems. Korean.  $\frac{7}{8}$  in. thick. Cover,  $10\frac{1}{2}$  x  $6\frac{1}{2}$  in. Date, 1800-60.

Form, termed by Japanese *orihon* (folding-book), bound in thin strips of hard wood. Contains fourteen sketches—counting from right to left, viz:

1.—“Sogo and the evening moon.” In colors.

2.—“Hawk in pine-tree.” In colors.



3.—“Red and white plum-blossoms.” In colors.

4.—“Mountain scenery.” In india-ink.

5.—“Fish swimming amid weeds.” In colors.

6.—“Plum-blossom” and poem. In india-ink.

“The branches of the old plum-tree  
Send forth the breath of Spring.”

7.—“Bamboo-shoot” and poem. In india-ink.

“It is pure and clean ;  
It is hollow and jointed, but strong.”

8.—“Chrysanthemum” and poem. In India-ink.

“I desired Torei, (an admirer of the chrysanthemum,)  
to compose a poem ;  
But Ossei came with *zaké* (wine).”

Torei (a famous Chinese statesman and poet) wrote : “The tree-peony is rich, the lotus is pure, the chrysanthemum is tranquil and refined. Therefore I admire the chrysanthemum.

10.—“A flower in the wind” and a poem. In india-ink.

“I am not lonely when the wind blows,  
But I am when it rains,”

11.—“Orchid” and poem. In india-ink.

“Though earnestly desirous of painting the orchid,  
I cannot do it without studying ten thousand books,  
And thus becoming profoundly versed in the subject.  
As it is impossible for me to do this,  
How can I paint the beautiful flower ? ”

12.—“Orchid” and poem. In india-ink.

“Let everybody sing” (make poems.)

13.—“Plum-blossom.” In colors.

14.—“Scene—Summer cottage by a river” and poem. In india-ink.

“Even during the fifth month (Summer)  
We keep cool in our grass house (cottage) by the deep river.”

Painted and written by different persons. Probably amateurs.

The poems, which are easily read by any educated Japanese, are all written in Chinese characters.

Obtained, in Söul, August, 1883.

## LACQUERS.

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Many centuries ago, the exact date of which is unknown, the Koreans acquired, from China, the art of incrusting lacquered articles with various substances ; their method being to secure thin plates of lead, nacre, etc., upon a wooden base, and to fill the interstices with lacquer.

About 700-800, they communicated this knowledge to the Japanese, who, aided by their artistic instincts, and the better quality of their *urushi*, produced the exquisite objects that have a world-wide reputation.

These Korean specimens probably resemble the earliest incrustated work of the Japanese. It is curious, that, with the exception of carved cinnibar-lac, neither the Chinese nor the Koreans have greatly advanced beyond the stage of art attained over a thousand years ago. Specimens No. 48-9 represent the decoration and surface of their wares, from B. C., to a very recent period. Compared with the Japanese, they are the primitive conceptions of a savage to the finished work of a great master.

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48.—Chest, brass mounted. Korean. Encrusted Lacquer. H.  $11\frac{3}{4}$  in.; L.  $18\frac{3}{8} \times 11\frac{1}{8}$  in. Date, 1600-1700.

Covered with a thin, brown-black, lacquer incrustated with mother of pearl. *Lid*, decorated with character *Sô Bôk*. (Long-life and happiness), and with branches of peach, cranes and clouds—emblems of longevity. *Front*. Archaic scene. Deer, tortoises, cranes, peach and pine trees, and fungus—emblems of longevity.



*Sides.* The falling plum blossoms and fish. Emblems of spring. All the forms are exceedingly archaic. It has a brass padlock and hinges, and brass handles on the front and back. Obtained, in Söul, 1883.

**49.—Two, wooden ends of leather pillows. Korean. incrustated Lacquer. D.  $10\frac{3}{8}$  in. Date, 1600.**

Brass-bound, where the leather lapped the edges.

*Decoration.* Country scenes, in mother-of-pearl on ground of thin brown-black lacquer.

The Koreans who use a small hard pillow, like No. 57, at night, delight, when lolling on the floor during the day, to rest their arms upon padded cushions of leather, 3 to 4 feet long, upholstered and having wooden ends. Some of the latter are covered with embroidery, while the more ancient ones are ornamented like these.

Obtained, in Söul, 1883.

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## OBJECTS OF WOOD.

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**50.—Figure of Tiger-God. Korean. H.  $6\frac{1}{8}$  in.; breadth,  $3\frac{1}{4}$  in. Date, 1600–1800.**

Rudely carved, painted and gilded.

Minus wings, claws and their flame-like appendages, and tail.

It is the heraldic symbol of Korea, used on national flags, and on official buildings and objects.

Classed with the legendary *kirin*, dragon, *Shishi*, *Ho* and fringed-tail tortoise, and accorded almost divine honor by the ignorant.

The Koreans are exceedingly averse to parting with these figures.

Obtained, from a Buddhist monastery near Yuensan, 1886.

**51.—Case for scales, in the form of a Fish. Worn at the girdle. Korean. L.  $12\frac{1}{4}$  in.; W.  $3\frac{7}{8}$  in. Date, 1700–1800.**

The ascending fish is, as in China and Japan, a symbol of ambition for promotion.

This case is hollowed and the brass eye forms a primitive bolt. Attached to the head is a brass handle, by which it was secured to the belt.

Scales, *i.e.*, steelyards with one bowl, are used for weighing money and precious articles, such as gold dust, drugs, etc.

Obtained, in Söul, 1883.

**52.—Rosary. (Buddhist) of wooden and other beads. Korean. Cir. 31 in. Date, 1800–50.**

Resembling those used in Ceylon, China and Japan.

Obtained, from a Buddhist monastery, Yuensan, 1886.

**53.—Bell, with wooden mallet, used in Buddhist service. Korean. H.  $5\frac{1}{8}$  in.; W. 3 in. Date, 1880–6.**

Of the form known in Japan as *suzu*. Laboriously hollowed from a piece of hard pine. The patches of fibre-cloth, glued over the upper parts of the orifice, are intended to increase its resonance and prevent it from splitting.

Obtained, from a Buddhist monastery, Yuensan, 1886.

- 54.—Set of thirty-two wooden discs, used in the game termed "Changee." In a net bag. Korean. Date, 1850-86.

Obtained, in Söul, 1883.

- 55.—Quiver of bamboo, brass mounted, with three arrows and two implements, A and B, used in archery. Korean. L. 38 in.; D.  $2\frac{1}{2}$  in. Date, 1850-83.

Lacquered or burnt and varnished, with surface scraped to form inscriptions, in Chinese characters.

The following is a free translation :

"Each month is fortunate, each day joyful. Banish bad influences and purify the heart. Yi made this arrow-case and it is both a good and a useful one."

The symbol of the two forces of nature—male and female—is carved upon the lid, which is secured to the quiver by a brass hinge and a clasp. The butt is studded with brass.

A.—Bone instrument, pierced with two metal lined holes, used in straightening points of arrows.

B.—Horn thumb-protector or release, used in archery contests.

Obtained, in Söul, 1883.

- 56.—Brush-holder, of three sections of bamboo. Korean. H.  $8\frac{1}{2}$  in.; W.  $7\frac{1}{2}$  in. Date, 1850-83.

Inscribed with a very obscure poem, in Chinese characters, referring to obligations of a scholar to his companions.

Upper borders decorated with Chinese symbols *Yang* and *Ying*—male and female principles of nature.

Obtained, in Söul, 1883.



57.—Wooden pillow. Drawer inside. Korean. H.  $2\frac{1}{2}$  in.; Square,  $5\frac{3}{8} \times 4\frac{3}{8}$  in. Date, 1880-3.

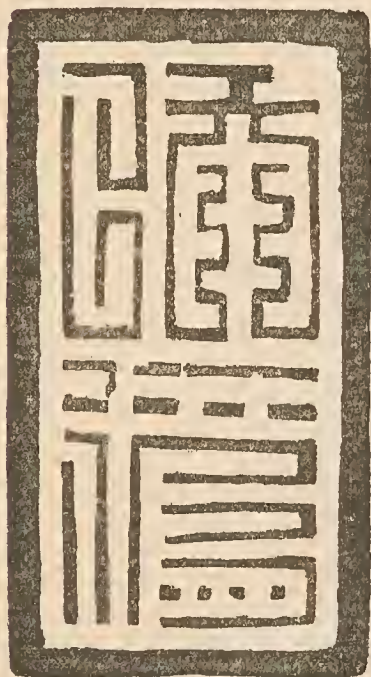
Pine, covered with narrow strips of yellow, black and brown bamboo — resembling Swiss straw-work. Front and rear decorated with character *Sòng-hē* (Double joy or great joy), and strips of parti-colored bamboo. The latter are also used on the sides.



A typical specimen of the exceedingly uncomfortable head-rest used at night by the Koreans.

Obtained, in Söul, 1883.

58.—Seal, double-face, used for stamping official documents. H.  $1\frac{3}{8}$  in. Dimensions of obverse  $4 \times 2\frac{1}{4}$  in.; Reverse,  $3\frac{1}{2} \times 2$  in. Date, 1851-83.



Characters, *Gäw Weē*.

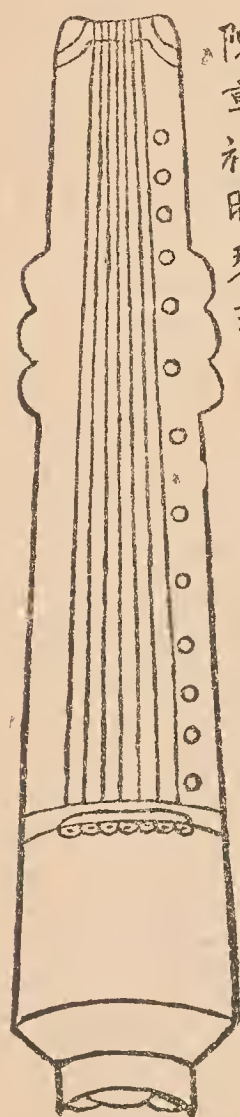


"Seal of  
*Süng*  
*Dük of*  
*Chäng*  
*Wun*"

Carried attached to the girdle by string run through centre.

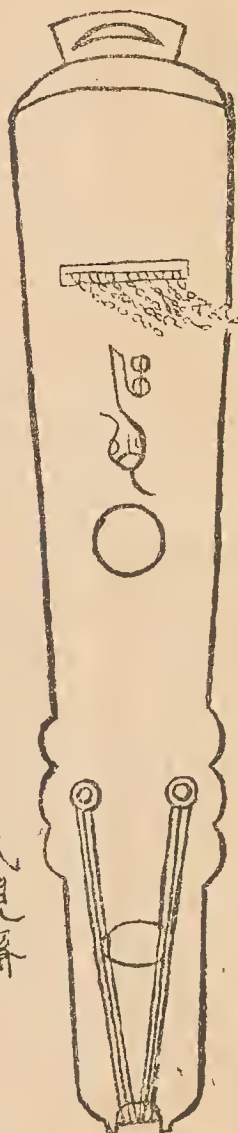
Obtained, in Söul, 1883.

59.—Wood-block, double-face, used for stamping silk and in illustrating books, etc. Korean. L. 11 in.; W. 4½ in. Date, 1850-83.



Front.

陳章神曠琴式



Back.

試硯齋

*Upper.* Picture of face and back of horizontal harp, termed *Kah muhn garw*, with letter-press, "The form of a harp of Lēn Whēe of Jēn Jong."

Made at the shop, or house, called "*Sē yun Ja*."

This instrument is used in China but is little known in Korea.

同昉撲蝶圖式



Lower. Picture of flight of butterflies, with letter-press, "*Jew Bong Bak Jup Do Sik*," (Jew Bong's style of drawing butterflies in motion).

Made at the house, or shop, called "*Sē yun Ja*."

While the Koreans use printing presses, they also employ double-faced blocks from which they, like the Japanese, "pull" imprints by rubbing. They appear to more often cut entire pages by writing the matter on thin paper and pasting it on a block of wood, horizontal with the grain, cutting away all but the black letters, etc.

Within the last few years they have purchased quite a number of foreign presses.

Obtained, in Sōul, 1883.

60.—Sabots, pair. Used by all classes in wet weather. Korean. H. 5 in.; L. 12 in. Date, 1885-6.

Hollowed from extremely light wood.

Exceedingly interesting on account of showing the form of storm-shoe worn at the date Korea was opened to foreigners.

*In a few years the people will be wearing rubber overshoes.*

Obtained, in Fusan, 1886.

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## MONEY, ETC.

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61.—Ton, (Silver Coins). Three. Korean. D.  $\frac{29}{32}$ — $1\frac{3}{32}$ — $1\frac{19}{32}$  in. Issued 1882, *but immediately withdrawn from circulation.*

Of pure silver and full weight, which was the reason of their sudden retirement and reduction into bullion.

1.—One Ton.

*Obverse.* Han, Ton, Tah, Tong. "Great East, \*One Ton."

*Reverse.* On ground of green enamel, first character *Hoo* of *Hoo-poo*, meaning "Board of Revenue or Finance."

\* 75 Copper cash.



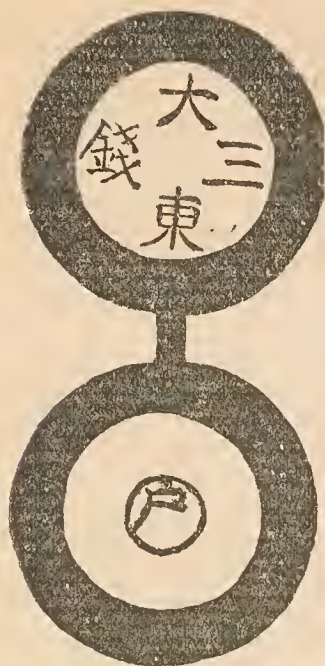
2.—Two Ton.

Same inscription, excepting value *Tu, Ton*, \* "Two Ton," as No. 1, and enamel of back being in blue.

\* 150 Copper cash.







*Obverse.*

3.—Three Ton.

With exception of value, *Su*, *Ton*,  
\*“Three Ton,” same inscription, etc.,  
as No. 2.

\*225 Copper cash.

These specimens are now numismatic  
treasures.

Obtained, in Söul, 1883.

*Reverse.*

62.—Brass and copper coins. “Poon” Twenty.

Korean. Size, varying from D.  $\frac{29}{32}$  to  $1\frac{1}{4}$  in.  
Dates, ranging from 1700–1800, 15 of 1 *poon* and  
5 of 2 *poon* value.

Ordinary currency of the country, strung upon fibre cord.  
Identical in form with the cash of China and *rin* of Japan.

Obtained, in Söul and Fusan, 1883-6.

63.—Medals, (two) pierced to carry from the girdle.

Cast in the precincts of the palace. Korean  
Bronze. D. smaller,  $1\frac{9}{16}$  in.; larger,  $1\frac{23}{32}$  in.  
Date, S., 1873 ; L., 1880.

(For illustrations, *vide title page*.)

*Smaller.* Termed, *Oh guhn mahn yun*.—(Dr. Allen). King’s  
medal.

*Obverse.*—Four Chinese characters, signifying “Yellow-  
cloth, red cloth.” Imperial colors.

*Reverse.*—Four Chinese characters signifying “Our King.  
Ten thousand years.”

Obtained, in Söul, 1883.



*Larger.* Termed, *Tung guhn mahn say*.—(Dr. Allen). Prince's medal.

*Obverse.*—Four Chinese characters, signifying "East Prince. Ten thousand years" and fourteen other characters, signifying good luck.

*Reverse.*—Four Chinese characters, signifying "Successor. Ten thousand years" and fourteen lucky characters.

**64.—Key-holder, suspended on the walls and used as a rack for the keys of the household. Korean Brass. D. without handles, 4 x 4 in. Date, 1800-50.**

An irregular disk, ornamented in relief, interstices filled with crude enamel. Provided with upper and lower handles and fourteen rings for the keys. Upper portion ornamented with conventionalized dragon's head, in relief.

*Obverse*, octagonal central border around which are conventionalized figures of bats—emblems of longevity. Inside a conventional form of plum-blossom and conventionalized character *Sô-Bôk* (long life and happiness).

Obtained, in Söul, 1883.

*Reverse.*—Conventional form, in relief, of Korean character, *Sô-Bôk* (long-life and happiness), supported by figures bearing vases and surrounded by eight figures of animals. Interstices filled with crude enamel.

Obtained, in Söul, 1883.

**65.—Hand-warmer, or portable stove, oval, with handle. Korean Brass. H. with handle, 6 in.; without,  $2\frac{1}{4}$  in.; L. 8 in. Date, 1800-50.**

This form of fire-box is used by Chinese students when they are imprisoned at Pekin, in the building where they pass their final examination for literary honors.

Decorated with repoussé work, in four reserved panels, Chinese scenes, etc., upon a band  $1\frac{5}{8}$  in. in width.

Although this is a close copy of the hand-warmer used by Chinese, it is undoubtedly of Korean manufacture.

Obtained, in Fusan, 1885.

- 66.—Cover of fire-box or hand-warmer, perforated design, circular. Korean Brass. D.  $9\frac{7}{8}$  in. Date, 1800-70.

From a temple vessel. Decoration, lotus flowers, leaves, etc., repoussé and incised. Good example of modern work. Obtained, from Torai, 1885.

- 67.—Portable case, for writing-brush and ink. Carried at the girdle by officials and merchants. Korean Brass. L. with handle,  $5\frac{1}{2}$  in.

Both Chinese and Japanese use a case of this kind but of quite different form, this being in two sections united by a hinge. The front contains a wad saturated with ink, and the rear the writing-brush. This formerly belonged to a merchant. The Japanese *yatate* is often a work of high art. Obtained, from Torai, 1885.

- 68.—Stirrups, pair. Korean Brass. H.  $6\frac{3}{8}$  in.; base,  $4\frac{1}{2} \times 3$ . Date, 1880-3.

Showing that the Koreans of present date use stirrups like the ancient Chinese, and unlike those of the Chinese and Japanese of the last three centuries.

The bark lining, on the inside of base, is to afford grip in wet weather. The upper appendage to prevent chafing of the stirrup leather (a rope) in the bight.

Obtained, in Söul, 1883.

- 69.—Altar candlesticks, pair, in form of crane, with lotus flower in its bill, standing upon a tortoise. Korean Brass. H.  $10\frac{3}{4}$  in.; base,  $4\frac{1}{2}$  in. Date, 1884-5.

Archaic form, differing from same objects of Chinese and Japanese manufacture.

Obtained, from Torai, 1885.

**70.—Hand-bowl, used for various domestic purposes.**

**Korean Brass.** H.  $3\frac{1}{2}$  in.; D.  $10\frac{1}{4}$  in. Date, 1884-5.

These are deeper, in proportion to their width, than those used in China and Japan.

Obtained, from Torai, 1885.

**71.—Wind-bell. Placed on eaves of Temples. Korean Brass.** H. of bell,  $2\frac{3}{4}$  in.; D. of mouth  $2\frac{3}{8}$  in.; L. of chain, bell and fish, 9 in.

The clapper is cruciform with globular ends. Bell is rung by the wind swaying the fish-like appendage on the end of chain.

The fish is an emblem of water, and is intended to protect the building from fire.

Obtained, in Söul, 1883.

**72.—Disk used in a game, like "Toss." Korean Bronze.** H.  $\frac{1}{4}$  in.; D.  $1\frac{1}{4}$  in. Date, 1870-83.

*Obverse.*—Four Chinese characters, signifying: "Yellow-cloth, Red-cloth."

*Reverse.*—Four Chinese characters, signifying: Our King, Ten thousand years.

*Same inscriptions as upon smallest of Medals, Nos. 63.*

Obtained, in Söul, 1883.

**73.—Clasp. Used to keep the front of over-dress together. Korean White Metal.** L. 5 in. Date, 1880-6.

Decorated with incised, floral forms.

The hooks are inserted into holes worked in the edges of, or into rings sewn on the breast of, the garment.

These clasps are sometimes very elaborate works of art.

Obtained, from Torai, 1886.

- 74.—Hair-pin—used by women in dressing their hair.  
Korean White Metal. L.  $6\frac{3}{4}$  in.; G. width,  
 $1\frac{3}{4}$  in. Date, 1883-5.

In common use all over the Peninsula.  
Obtained, from Torai, 1885.

- 75.—Portable Knife. Case containing chopsticks.  
Korean White Metal. L.  $6\frac{1}{2}$  in. Date,  
1883-5.

Case, chopsticks and handle of knife are Korean. Blade is  
of old Japanese manufacture and is signed : *Idzumi no-Kami*  
—Lord of Idzumi.

It proves that the Koreans preferred Japanese steel to their  
own inferior iron blades.

Obtained, from Torai, 1885.

- 76.—Pocket-knife, two-bladed, and tweezers. Ko-  
rean. L. open,  $6\frac{1}{4}$  in.; closed,  $3\frac{1}{2}$  in. Date,  
1880-3.

Iron blade, of poor metal, stamped with trade-mark—two  
bats—filled with crude red enamel.

Brass blade, used to trim the hair from the centre of the  
scalp, to make the queue set properly.

Tweezers, of brass, used to remove superfluous hair. They  
are ingeniously attached to the outside of the knife.

Obtained, in Söul, 1883.

- 77.—Pipe, with bamboo stem. Korean White Metal.  
L.  $35\frac{5}{8}$  in.; D. of bowl, 1 in. Date, 1880-5.

The bowl and mouthpiece are of white metal. Form Chinese.

It is said that the peculiar contraction of the mouth of  
adult male Koreans, is caused by the use of this long-stemmed  
pipe. Stem decorated with a rude, floral design, burned in.

Obtained, in Fusan, 1885.

78.—Roll, containing fourteen specimens of the best writing and decorative paper. Korean. Length 22 ft., 2 in.; W. 10 in. Date, 1880-3.

The paper is strong, and many of the colors are superb. It is most interesting, as Korean paper, like Japanese, will soon be made in foreign fashion. They have used similar paper to this during many centuries.

Obtained, in Söul, 1883.

79.—Fans. Four. Two open and two folding. Korean. D. of faces, of open, about  $9\frac{1}{4}$  in.; L. of handles,  $4\frac{3}{4}$  in.; Large folding, spread 33 in.; Small folding, spread 21 in. Date, 1880-3.

*Open fans*, of exceedingly fine bamboo frames. Covered with oiled paper. Designs. *Mitsu-domoye*—in brilliant transparent colors.

These fans are dipped in water before using, and are highly prized in China and Japan.

*Large folding*. Very curious form and crude, raw decoration.

*Small folding*. White paper—showing sticks.

Obtained, in Söul, 1883.

80.—Hand-lantern. Korean Paper. H. with handle,  $12\frac{1}{2}$  in.; D.  $8\frac{1}{2}$  in. Date, 1880-5.

A primitive affair, not unlike a hollowed squash. It is made of several layers of oiled paper—is decorated with character *Sô Bök* (long life and happiness), repeated in four colors, and with archaic forms of bats (longevity emblems), 3 in red, 2 in blue, and 2 in yellow, and 1 in white. Provided with a receptacle for a candle and a handle furnished with a ring by which it is suspended in the vestibule of the house, etc.



Obtained, in Fusan, 1885.



81.—Sleeping-mat. Korean. L. 72 in.; W. 38 in. Date, 1880-3.

Of exceedingly fine straw, decorated with three conventionalized characters of *Sô Bôk* and *Sông Hi* in a chaste, involuted, fret border.

Obtained, in Söul, 1883.

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## CHINESE.

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Specimens of old enamel and bronze were brought by Chinese ambassadors to Korea during the last three centuries, and are greatly treasured by the people.

Many of the older pieces of enamel, while much defaced by accidents and use, are far superior to what is now being manufactured in China.

The bronze is of such a quality that it is easily distinguished from Korean.

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82.—Sweetmeat dish, tripod, with semi-globular handles. Chinese Enamel. H.  $5\frac{1}{2}$  in.; D.  $13\frac{5}{8}$  in. Date, 1500-1600.

Copper base, decorated with brilliant colored enamels. Much worn by use.

Inside. Character *show* (Longevity) in red, inside a green circle bordered with five bats, in blue. Line of blue fret round rim.

Outside. Handles in form of tigers' heads, character *show* in gold and conventionalized floral designs on an exquisite blue ground.

The legs are archaic forms of dragons' heads.

Obtained, in Söul, 1883.

- 83.—Cup, with cover. Chinese Enamel. H. with cover,  $4\frac{1}{4}$  in.; G. D.  $3\frac{3}{8}$  in.; D. of base,  $1\frac{5}{8}$  in. Date, 1600-1700.

Body and lid decorated with floral design, in white enamel on brilliant blue ground, and the Chinese character *Ke*—(Korean, *Sŏng Hŏ*—"double joy") in gold. Lid capped with design of a flower in pink and green. Inside, white enamel, much discolored.

Obtained, in Söul, 1883.

- 84.—Sweetmeat-box, in three sections, with lid. Chinese Enamel. H. with lid,  $5\frac{1}{2}$  in.; G. D.  $3\frac{7}{8}$  in.; D. of base,  $2\frac{3}{4}$  in. Date, 1600-1700.

Decoration Plum blossom and bamboo resting upon bamboo basket work. Lid in brilliant colors upon a deep blue ground. Character of *show* (Longevity) upon lid.

Inside lined with beautiful robins'-egg enamel.

Obtained, in Söul, 1883.

- 85.—Incense-burner, in the form of Taoist Sage, Lao-Tze, riding upon a deer. Chinese Bronze. H.  $11\frac{1}{2}$  in.; L.  $9\frac{1}{2}$  in. Date, 1400-1600.

Admirably modeled. Natural patina. Lao-Tze holds a scroll in his left hand. In Chinese pictures, etc., he is usually represented as riding upon an ox. A Japanese evolution of this sage is named Fuku-roku-jiu. He is one of the seven gods of good fortune.

Obtained, in Fusan, 1884.

- 86.—Image of Buddha, Seated. Chinese Bronze, heavily gilt. H.  $5\frac{1}{4}$  in.; Base,  $3\frac{5}{8}$  in. Date, 1800-50.

Exceedingly well modeled.

Similar images are to be found in all parts of China. They were purchased by the Koreans at the great fairs held three times a year at Pien Mên, or, on alternate years, at Hun-chun on the Manchiu border, and Kion-wen on the Korean.

Obtained, in Fusan, 1885.

JUST PUBLISHED.

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A

# Brief History of Japanese Bronze.

BY

EDWARD GREEY,

AUTHOR OF

“A Captive of Love,” “The Golden Lotus,” “Young Americans  
in Japan,” “The Wonderful City of Tokyo,” “The  
Bear Worshippers of Yezo,” &c.

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20 East 17th Street,  
NEW YORK.

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1888.







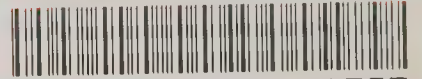








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